

陳順築

CHEN Shun-Chu

1963–2014

陳順築出生於澎湖馬公，1982年考取文化大學美術系後連續獲得師生美展、秋季系展攝影第一名，1996年並以「集會·家庭遊行」系列的〈澎湖屋〉一作獲臺北市第23屆臺北市美展「台北獎」。離鄉背井、渡海來臺讀書生活的陳順築，情感細膩，對於「家」一直有著難以割捨的情懷，作品特色之一是以攝影為取徑，使用多元影像為創作素材，利用重組與拼湊，將個人攝影創作及家族老照片結合，累積出影像內涵的豐富度，也開啟了90年代複合性影像創作之先河。

本次入藏之捐贈作品〈集會·家庭遊行—福岡公寓計畫I, II〉，為陳順築1999年獲邀參加日本亞洲美術館「溝通—希望的迴路：福岡三年展」之作，以大量規格化的裝框影像，懸掛在廢棄的空屋上，拼湊出回憶中的家庭印象。1992至1999年間他持續拍攝9位主角，包括居住在澎湖的媽媽、哥哥、嫂嫂、姊姊、姊姊的兒子和女兒，以及在臺灣一起生活的3位友人，以不帶情緒、無特殊肢體動作的證件照形式，沖洗成8 x 10吋的黑白照片。

陳順築自述，每個人物被拍攝的照片數量不一，有些人被反覆拍了幾百張，有的只有數十張。每當一張照片完成，到下次拍攝時間，可能是在短短幾個小時內，也許會等待到數天、數月之後，他用這種方式收集到幾千張類似「家庭紀念」照片。圖像頂天立地，明晰而直接地以正面或背面的平視角度，拋除詩意包裝，亦無表露心事的意圖；以就地取材的背景，營造拍攝機會，讓澎湖原鄉、臺北都會共同生活過的9個人物，跨越血緣認同與生活情感經驗，交織出一個超時間敘事。無數張照片的累積，不僅集合個人內聚的情感和現世情結，也隨著時空變化，複製出符號般的角色；透過影像在環境內具體參與的現實意義，回應出一個彷彿家庭出走的群眾集會。

解嚴後的臺灣到處有集會遊行，為的是抗議及爭取權益，而藝術家帶著家人、友人照片到福岡集會，更積極地將模組化、工業發展下蒼白的現代建築表情，代之以私人情感的符號，讓個人的小敘事轉換成大時代的縮影。證件照般毫無生氣的面容，也似乎與集會中的廢棄建物一樣，枯槁且隨時面臨淘汰更新的命運，與時代同流、難以遁離。家族成員的結合是羈絆，也是命運；陳順築結合攝影、行為、地景、裝置概念，在非傳統展示空間鋪陳出戲劇化的場景，讓攝影不再獨立於藝術創作，而是融入裝置主體的形式，成為藝術元素的一環。（方美晶）

Chen Shun-Chu was born in Magong City, Penghu County, Taiwan. In 1982 he successfully tested into the Department of Fine Arts at Chinese Culture University, and in 1985 received first prize for photography in the school's annual autumn exhibition and student-faculty art exhibition. In 1996, he received the Taipei Prize in the 23rd Taipei Annual Arts Competition for his *Assembly: Family Parade—Penghu House*. After leaving his hometown and crossing the Taiwan Strait to study in Taipei, Chen was acutely sensitive about being separated from his family, and this feeling became a unique aspect of his photography. He started combining images that he had himself created with old family photographs, which resulted in an accumulation of rich visual content and laid the foundation for his composite imagery work of the 1990s.

This year, through a donation, the Museum acquired Chen's *Assembly: Family Parade—Fukuoka Apartment Project I, II*. The work was exhibited in the 1999 Fukuoka Asian Art Triennale, Communication: Channels for Hope. The work consists of countless images framed following exact specifications and hung in an abandoned house to create an impression of family memories. Between 1992 and 1999, Chen took a series of photographs of nine family members and friends, including his mother, brother, sister-in-law, sister, and his sister's son and daughter, who were all living in Penghu, as well as three friends living in Taipei. In all these photographs, which he printed in 8 x 10 black and white, his subjects are devoid of emotion, making the pictures seem like banal ID photos.

Chen has stated that he took a different number of photographs of each person; some he photographed hundreds of times, others only several-dozen times. He would shoot a person's portrait and then maybe a few hours later, shoot another, or maybe wait several days or months between sessions. He used this method to accumulate thousands of these commemorative-style family photos. He shot full-body portraits of the front or back of his subjects using a direct camera angle to create a feeling of neutrality. Moreover, he cast aside poeticism, de-emphasized the psychology of his subjects, and used whatever was available for backdrops to construct decisive moments in these photographs, thus cutting across the blood relationships, identity, and emotional experiences of these nine people who made their lives in his hometown of Penghu or urban Taipei, and wove together a synchronic narrative. These countless photographs not only gather individual emotions and worldly complexes, but also reproduce symbolic roles derived from variations in time and place. As a mass gathering of friends and family members who have left home, Chen's work produces a sense of reality through images that participate in the environment.

At a time when martial law was ending and mass protests demanding civil rights were spreading throughout Taiwan, Chen Shun-Chu brought pictures of his family and friends to Fukuoka, Japan, to soften the lifeless modularity of modern architecture and industrial development with symbols of personal emotion and reintroduce the transformation of a sweeping historic era with individual stories. Those lifeless expressions in his ID-photo-style portraits seem to be facing a fate similar to that of the abandoned buildings in this series; old and haggard, they might be replaced with new life at any moment because nothing escapes the flow of time. Family ties are both fetters and destiny, and Chen combined photography, landscape, performance and installation art to create dramatic scenes in non-traditional exhibition spaces and expand the role of photography beyond that of an independent art form, such that it became one of several artistic elements. (Fang Mei-Ching)



集會・家庭遊行—福岡公寓計畫 I, II
 Assembly: Family Parade—Fukuoka Apartment Project I, II
 1999
 彩色照片 C-Print
 122 x 122 cm (x2)
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